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Luzūm Mā Lā Yalzam in the Poetry of Abū al-Ḥasan al-Ḥuṣrī al-Qayrawānī: Artistic Constraint, Poetic Technique, and Rhythmic Structure

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Abstract: This study examines the phenomenon of “Luzūm Mā Lā Yalzam” (the binding of what is not obligatory) in the poetry of Abū al-Ḥasan ‘Alī al-Ḥuṣrī al-Qayrawānī. It is regarded as one of the most complex poetic constraints, whereby the poet imposes upon himself additional metrical and rhyming requirements through letter-based or phonetic commitments before the rhyme letter. The study investigates the reasons that led al-Hussari to adopt the art of luzūmiyyāt, which he regarded as a means of artistic distinction and competition rather than an obstacle to creativity. It also examines his influence by Abū al-‘Alā’ al-Ma‘arrī, highlighting the differences between the two through an analysis of the degrees of commitment in al-Hussari’s poetry, his artistic method, and its rhythmic structure.

Keywords: Luzūmiyyāt; artistic constraint; artistic affectation

Introduction: Rhyme is the partner of meter in defining poetry, and a work is not called poetry unless it has meter and rhyme (al-Qayrawānī, n.d., p. 151). Attention to poetry is likewise attention to rhyme (Ibn Jinnī, 1913, 1/84). Poets have been concerned with selecting rhymes since ancient times, as rhyme has accompanied Arabic poetry from its beginnings. Yet finding suitable rhymes was not always easy, and many poets explicitly referred to this difficulty in their poetry (‘Awnī ‘Abd al-Ra’ūf, n.d., p. 81). Consequently, some poets disliked the constraint of rhyme, felt burdened by it, and regarded it as a restriction on poetic creativity; they rebelled against it and refused to adhere to it. Conversely, other poets deliberately tightened the constraint upon themselves and attempted to produce what rhyme did not require (‘Awnī ‘Abd al-Ra’ūf, n.d., p.



96). This artistic mode is known as *luzūmiyyāt*.

The beginnings of the art of *luzūmiyyāt* appeared as early as the pre-Islamic period, but the form reached particular strength with al-Maʿarrī, its leading practitioner. He was among the poets most committed to it and devoted an entire collection to it, calling it *Luzūmiyyāt*, thereby challenging both earlier and later poets. Among Arabic poets generally, few composed a collection containing eleven thousand verses while observing in all of them constraints that rhyme did not require; some of his poems contain more than ninety verses. Al-Maʿarrī imposed three demanding conditions upon himself in this composition: "that the letters of the alphabet be arranged in their entirety; that the rhyme letter appear with the three vowel endings and then with *sukūn*; and that with every rhyme letter he commit himself to something not ordinarily required, such as *bāʾ*, *tāʾ*, or another letter" (Naṣṣār, 1421 AH–2001, p. 141). In doing so, he relied upon an extensive linguistic knowledge and familiarity with the principles and structures of Arabic. Moreover, through his *Luzūmiyyāt*, al-Maʿarrī was able to embody and advocate his philosophical ideas. The collection thus became a source of diverse forms of knowledge, containing numerous rare observations, and consequently transcended the limits of ordinary poetry collections. This led poets contemporary with al-Maʿarrī and those who came after him to be influenced by his composition and to follow his example. "It appears that al-Hussari was influenced, to some extent, by the Blind Man of Maʿarrat al-Nuʿmān, for his poetry contains clear traces of imitation of the philosopher of poets in his adherence to numerous poetic constraints and his frequent use of exhortation in his poetry" (ʿ. al-Qayrawānī, 2009, p. 124). The author of al-Dhakhīra likewise states in his biography of al-Hussari: "...I do not see him following any path other than that of al-Maʿarrī in what he undertook" (Ibn Bassām, Dār al-Thaqāfa, p. 246).

On the basis of the foregoing, the following problem may be posed: How did the phenomenon of "*Luzūm Mā Lā Yalzam*" manifest itself in al-Hussari's poetry, and what artistic and aesthetic purpose did he seek to achieve through this artistic constraint? Were there psychological motives behind his commitment to this art?

which he sought to achieve through this artistic constraint? Were there psychological motives behind his commitment to this art?

1. Motives for *Luzūm*

Al-Hussari's interest in *luzūmiyyāt* and in composing in this manner resulted from several reasons, the most important of which may be summarized as follows:

Al-Hussari's passion for imitating his poetic predecessors led him to preserve the features of the classical Arabic ode, whether at the level of language, rhythm, or artistic structure. There is little doubt that one motive for his engagement with this art was his admiration for and influence by Abū al-ʿAlāʾ al-Maʿarrī. A study of this artistic phenomenon clearly reveals the development of *luzūmiyyāt* in the works of these two blind poets and their distinctive mastery of it.

In addition, the prominence of this phenomenon in the work of these two blind poets leads us to suggest that al-Hussari's inclination toward this artistic form may have had two causes, one psychological and the other physical. The psychological cause lies in the inferiority complex that may arise in a blind person and prompt compensation, self-realization, and artistic competition. The physical cause is that loss of sight may heighten auditory sensitivity. Al-Hussari's reliance on

hearing and his perception of the limited musical effect produced by the rhyme letter may have driven him to enrich the music of the poem by deliberately adding sounds, strengthening the resonance of the rhymes. Ṭāhā Ḥusayn argues that al-Maʿarrī's *Luzūmiyyāt* "was not the result of seriousness and exertion, but rather of amusement and play; or, if you prefer, the result of work prompted by leisure and seriousness prompted by play" (Ṭāhā Ḥusayn, n.d., p. 80). By this he means that al-Maʿarrī's engagement with *luzūmiyyāt* served to entertain himself in the face of blindness and to fill his free time.

Our poet al-Hussari followed al-Maʿarrī's path in this art, imposing upon himself what rhyme did not require. This commitment occurred at several levels.

2. Levels of *Luzūmiyyāt* in al-Hussari

In "riḍāʿ," "ṭibāʿ," and "tilāʿ," the poet commits himself, together with the rhyme letter, to the *riḍf*, the *alif*. Thus, he has committed himself to three sounds: the rhyme letter ʿayn, its vowel, and the long *alif*.

Between Ibn Ḥassūn and the path of guidance,
From the breast of pure brotherhood, a nursing.
How noble they both are, and how closely alike!
Beautiful are their faces and their dispositions.
They were created to support the faith and the generosity
from which the plain and the hills grow green.

This level also appears in his collection *al-Muʿashsharāt*. He says (ʿ. al-Qayrawānī, 2009, p. 250):

O ailment of the lover, is there a remedy for you?
Indeed, for some people, there is a cure for you.
An enemy's captive may be ransomed with wealth by his family,
but what ransom can free the captive of beautiful women?
The lions of al-Sharāʿ protect their lives in battle,
by their valor, so long as the gazelles do not come to their aid.

He also says, using the *lām-alif* rhyme (ʿ. al-Qayrawānī, 2009, p. 277):

I shall surely make the eye drink rain upon your dwelling,
even if the downpour of tears makes it barren.
I shall surely inhale the breeze, out of longing for you,
whenever it blows in the morning and at eventide.
For you, even though you have betrayed the covenants of our bond,
remain the beloved of my heart; I desire no substitute.

Regarding the collection *al-Muʿashsharāt*, it is worth highlighting the phenomenon of *luzūm* in

this collection. The word al-Mu‘ashsharāt derives from the number ten: they are poems composed by al-Hussari according to the letters of the alphabet, each consisting of exactly ten verses, beginning and ending with one of the twenty-nine Arabic letters, counting lām-alif as one of them. All these poems share the same theme, namely nasīb, and they begin with alif and end with yā’.

Among them is his poem in the bā’ rhyme (‘. al-Qayrawānī, 2009, p. 251):

Out of compassion for the lover, the eye of his enemy wept;
why, then, does the beloved of my heart show no mercy to the lover?
He is miserly in bringing the slain back to life with his glance,
or in giving the thirsty one his cool, sweet drink.

The dwellings are far away, although the homes are near;
how long will he mingle nearness with distance for me?

He says using the dhāl rhyme (‘. al-Qayrawānī, 2009, p. 258):

I remembered the time of union, but I have no
consolation, patience, or pleasure.

I departed after separation had closed all my paths,
yet my heart still inclines toward the beloved.

I was bewildered and did not know where fate was leading me;
a destiny that runs its course upon humankind and is fulfilled.

Here the poet commits himself to the consonantal yā’ and the preceding faṭḥa.

Third level:

O man of letters, you have made me yours, In whose hands all noble deeds reside. Would that those whose constant way is toward me And toward you were nobility—then they would have died for it. Al-Hussari committed himself to the ridf and the mīm before the ḍamma-bearing tā’. He confined his commitment to the first three levels identified by Ibrāhīm Anīs and did not proceed to the fourth and fifth because of their difficulty and the difficulty of composing according to them. He imposed other constraints in his collection as well, foremost among them the constraint adopted in his khammasah poem, which contains twenty-nine khammasāt arranged according to the letters of the alphabet, one khammasah for each letter. He observes the letter at the beginning and end of the verse, as well as at the beginning and end of the two hemistichs, while releasing this constraint in the fifth hemistich, whose rhyme is the kasra-bearing lām. Each designated letter is thus mentioned eight times in every khammasah. He says at its opening (‘. al-Qayrawānī, 2009, p. 107):

The letter is also inserted into the interior of the khammasah assigned to it, as in his poem on the letter dhāl (‘. al-Qayrawānī, 2009, p. 108):

I have humbled myself, and the humiliation of lovers is sweet;

the blade of the glance's sword makes me submit.

The branch of my patience has withered, so consolation is new.

Leave me to my affliction; I am not protected from it.

The flies of the glance's sword are from it—swift and cutting.

After presenting the levels of *luzūmiyyāt* in al-Hussari, we turn to the relationship between *luzūmiyyāt* and isolation, and its connection with philosophical and pessimistic themes as found in al-Ma'arrī. It is as though the *luzūmiyyāt*, with all their complexity, were created to carry the complaints and concerns of poets and rescue them from isolation and emptiness, especially when isolation and estrangement result from a physical disability, as in the case of al-Hussari, upon whom circumstances converged through blindness, the loss of loved ones, and estrangement. "When a person is far from his homeland, spends a long time alone, rarely attends gatherings, or lacks the ability to reach people, he listens more intently to the voice of his own self. At that point, nothing delights him except to sing aloud, with a strong resonance that can be achieved only by enriching the melody, perhaps breaking the silence and monotony of stillness. *Luzūm* provides another benefit: in estrangement and solitude, he occupies himself with something that consumes time, and thus the practice of *luzūm* requires considerable deliberation, reflection, and thought" (Bin Sulaym al-Sayyid, 1428 AH, p. 397).

He has another purpose: in his estrangement and solitude, he is eager to occupy himself with something that consumes time; thus, the practice of *luzūm* requires considerable deliberation, reflection, and thought."

It should be noted that al-Hussari's *luzūmiyyāt* are free from the philosophical and pessimistic tendency found in al-Ma'arrī. This may be attributed to the strength of al-Hussari's religious motivation and to his use of *luzūmiyyāt* to address intimate themes such as love and praise. Although complaint appears in the collection, it does not reflect pessimism. On the contrary, he frequently takes pride in himself and sometimes in his disability (ʿ. al-Qayrawānī, 2009, p. 135).

An example of his gentle poetry is the following (ʿ. al-Qayrawānī, 2009, p. 114):

Restore the remnant of a banished lover's soul,

caught between the one who blames you and the one who excuses you.

For the scattered pearls in your mouth,

its tears emerged like scattered pearls.

2. The Music of Rhyme in the *Luzūmiyyāt*

There is no doubt that the rhyme words in these poems are the first elements that compel the poet to think about them. He devotes much attention to selecting words ending with the letters he wishes to observe, then seeks a meaning around which he can construct poetry, with those words serving as the rhymes. This is Ṭāhā Ḥusayn's view when he says, "The words of the committed rhymes are what compose the verse and shape the style; they come first, followed by the rest of the verse" (Ṭāhā Ḥusayn, n.d., p. 97).

Yet this judgment concerning committed rhymes is somewhat unfair, because it renders the

poetic process mechanical and fails to take into account the suitability of the rhyme to the verse and poetic meter. It also contradicts poetic practice and the rules of prosody and rhythm. From our study of committed rhymes in al-Hussari's poetry, we argue that rhyme submits to poetic meaning: meaning calls forth the rhyme, rather than the reverse. Rhyme therefore merges with meter in the service of the poem's overall meaning.

Among the rhyme elements most frequently employed by al-Hussari in the collection are ta'sīs and ridf, because they are relatively easy to observe. Numerous examples exist, including the following (Ibn Dihyah, n.d., p. 81):

When whiteness is the garment of sorrow,

then in al-Andalus that is indeed fitting.

Have you not seen me wearing the whiteness of my gray hair,

because I have grieved over youth?

He also says in his love poetry (Ibn Dihyah, n.d., p. 79):

She dyed her hands the color of her dark hair,

yet whiteness did not diminish her beauty; rather, it increased it.

Why, then, do you reject the dye of my gray hair,

while I see you dyeing whiteness black?

She said, "Your blood is in my hands," but I only

changed it into mourning for you, out of sorrow.

Regarding the use of ta'sīs, he says (ʿ. al-Qayrawānī, 2009, p. 116):

I have grown weary of what I endure from those whom I love,

and I have been wronged until I can find no one to befriend.

Whenever I grant a person sincere affection and trust

in his friendship, human nature fails to remain pure.

Would that I knew whether I alone am at fault among all people,

or whether there is no one among them who agrees with me.

I do not sleep happily because of one who remains connected to me,

nor do I grieve over those from whom I part.

3. The Internal Music of the Luzūmiyyāt

The internal music of the poem depends primarily on language, which is the raw material of poetry and one of its essential components. The letter is among its most important elements. When the poet creatively generates its derivatives, exploits its latent possibilities, and releases its expressive energy, its secrets become accessible to him and he succeeds in selecting its vocabulary. Accordingly, skillful use of language is the secret behind the distinction among poets. Shawqī Ḍayf states: "Only the outward aspect of poetic music has been regulated, namely what is

governed by the rules of prosody and rhyme. Behind this manifest music lies a hidden music arising from the poet's choice of words and the harmony among their letters and vowels, as though the poet possessed an inner ear behind his external ear that heard every vocalization, letter, and vowel with complete clarity; through this music poets differ in excellence" (Ḍayf, 1977, p. 79).

Internal music, or the rhythm of letters, is governed by an inner force subject to the poet's taste and his ability to create through their arrangement. Thus, internal music is distinctive to language and depends upon it independently of meter and rhyme. 'Izz al-Dīn Ismā'īl defines internal rhythm as "the movement of internal sounds that does not depend on the divisions of the metrical foot or prosodic patterns. Providing this element is much more difficult than providing meter, because internal rhythm varies with the language and the words themselves, whereas meter is not affected by the words placed within it" (Ismā'īl, 1412 AH–1992, p. 315). The manifestations of rhythm appear in rhetorical embellishment, including paronomasia, antithesis, repetition, and other rhetorical devices. On this basis, we shall examine rhythm in al-Hussari through the following phonetic and rhythmic phenomena:

a. Repetition:

Repetition is the insistence upon a word or expression to which the poet gives greater attention than to others. It therefore has significant psychological implications that help the researcher analyze the writer's psychology and identify the idea that dominates the text. Repetition was common in Arabic poetry from the pre-Islamic period onward. "Critics approved of repetition and accepted it; indeed, in some contexts they placed it at the summit of eloquence and the peak of expression, particularly when literary purposes call for it and psychological motives encourage it" (Muḥammad al-Shahrānī, n.d., p. 367).

When properly used, repetition enhances the quality of the poem; when poorly used, it becomes a failure. Ibn Rashīq states: "Repetition has places where it is good and places where it is ugly. It is most objectionable when words are repeated without meanings, while repetition of meanings without words is less objectionable. When both word and meaning are repeated, that is failure itself. A poet should not repeat a noun except for the purpose of longing and delight, as in love poetry or *nasīb*" (Ibn Rashīq al-Qayrawānī, 1425 AH, pp. 73–74).

Word repetition:

Word repetition occurs at particular points in a verse or in successive verses of a poem (Bin Ghānim al-Juhanī, 1425 AH, 1/843).

This repetition results from the importance of the lexical item and its effect in conveying meaning. It may serve emphasis, stimulation, clarification, and the poetic rhythm that it adds to the poem. This type is frequent in al-Hussari, for hardly any poem is free from repetition. He employs repeated words in various forms.

He says (ʿ. al-Qayrawānī, 2009, p. 112):

She said: "It is gray hair," and I said: "I have honored it;"
for a man's gray hair reveals his faith.

I said: "I long for youth,"

if you, Hind, long for it as well.

Al-Hussari repeats two words in the first verse, "shaybah" and "shaybah," and in the second, "urīdu" and "turīdīnahu." He frequently discusses gray hair in his love poems, presenting it as a cause of women's aversion to him and their desire to keep away from him. He repeats "I want" and "you want it" to express his desire to return to the days of youth and enjoy the pleasures of life. The repeated words point to an important duality in life: youth and old age, a conflict between weakness and an intense desire for life.

He says while lamenting al-Qayrawān (ʿ. al-Qayrawānī, 2009, p. 125):

The death of noble men is life in their homelands;

but when they become estranged, they die—and yet they do not die.

O people dear to me, by God, my covenants have never been broken,
nor has affection within me grown narrow.

Even if you are far away and the sea stands between us,
our spirits meet in visits within sleep.

I sleep only so that I may encounter your image,
but where is sleep for one driven far from his homeland?

When we fall ill, we seek comfort by remembering you;
would that our ailments were healed if only you could heal them.

Thus, through his repetition of the words "death," "ailments," and "sleep," al-Hussari expresses his profound sorrow and endless sighs produced by the harshness of estrangement and the pain of separation. Perhaps he seeks relief from his distress, entertaining himself and attempting to escape his painful reality into sleep and dreams in the hope of encountering his homeland and loved ones, even in dreams.

b. Repetition of stylistic patterns:

Many stylistic patterns recur in al-Hussari's poetry for a variety of rhetorical purposes. Since a full discussion would be lengthy, we shall mention only some of them with examples.

Interrogation:

While the lexical meaning of interrogation is the request for understanding and knowledge in order to obtain an unknown benefit or piece of information, Arabic poetry has extended it beyond this original meaning and assigned it numerous purposes. Aḥmad Maṭlūb identified forty such purposes apart from the original meaning (Maṭlūb, 1403 AH–1983, p. 181). This indicates the immense expressive capacity of this linguistic form and its semantic richness, which have enabled poets to find in it a means of expressing their emotional experience. The same applies to al-Hussari, who consciously exploited this stylistic device and thereby opened a space for dialogue between the poetic text and the recipient.

The interrogative form recurs in some of al-Hussari's poems, contributing to cohesion among the

poem's phrases and expanding its semantic field. It invites the reader to complete the poetic text, search for answers to open questions, and interpret what remains unspoken.

Al-Hussari says in his elegy for al-Qayrawān (‘. al-Qayrawānī, 2009, pp. 125–126):

I do not sleep except to encounter your image,
but where are the dreams of one exiled from his homeland?
What would it cost the wind if it carried your greeting
to me as greetings are carried to you?
Is there a message of love I could use to endure my sickness,
a message that might heal me?
Is there any hope that al-Qayrawān will be returned to us,
together with Ṣabrah and al-Mu‘allā and al-Ḥaniyyāt?

Al-Hussari's repeated use of questions adds balanced musical intonation to the poem and reveals a state of psychological emotion, as though the poet poses questions in the hope of finding an answer and therefore desires dialogue. In the expression "Is there any hope?" we also sense a form of despair or loss of hope concerning the return of al-Qayrawān, as though the fulfillment of his wishes were beyond reach.

We find the same in what he says while reproaching some of his loved ones (‘. al-Qayrawānī, 2009, pp. 134–135):

Would that I knew whether, among all people,
I am the guilty one, or whether there is no one among them who agrees with me.
Am I, then, O my people, the wrongdoer,
or is there an evident right in what I say?

Conditional constructions:

Conditional forms recur in some of al-Hussari's poems, increasing the effectiveness and dynamism of their rhythm.

He says in reproach (‘. al-Qayrawānī, 2009, pp. 143–145):

When I grant a person sincere and trusting affection,
his friendship does not remain pure for me.
I wished to meet someone fair-minded among people;
when I speak the truth, he tells me, "You are truthful."
And if I say something other than the truth, he does not accept it from me,
and he makes clear to thought what is appropriate.

The repetition of the conditional construction generates rhythmic cohesion between the

conditional clause and its answer, creating a rhythmic and semantic value that serves as a key to the intended meaning. This is because the construction contains rhetorical energy and a powerful charge of arousing attention, anticipation, expectation, and looking forward to the arrival of the answer to the condition (al-Rājiḥī, 1407 AH–1987, p. 74).

Restriction (Qasr):

Qasr is the specification of one thing by another through a particular method; the two things are the restricted element and the element to which it is restricted. Specification means affirming one of them for the other and denying it of everything else (al-Rājiḥī, 1407 AH–1987, p. 74). It is an elevated stylistic device, rich in secrets, which inspires numerous meanings in the reader (‘Abd al-Mu‘ī ‘Arafah, 1405 AH–1984, pp. 125–126).

He says in his elegy for al-Qayrawān (‘. al-Qayrawānī, 2009, pp. 125–126):

I do not sleep except to encounter your image,
but where are the dreams of one exiled from his homeland?

May God send rain upon the land of al-Qayrawān,
as though it were my shed tears.

Its soil is the counterpart of the gardens of Paradise,
musk-scented, and its pebbles are precious jewels.

Even if its hills have no fresh garden,
the faces of loved ones are gardens.

Even if no sweet river flows through it,
its rivers are generous hands.

Whenever night falls, it only increases my sorrow,
so I follow my sighs with lamentations.

Whenever I breathe the air in the gardens at noon,
my hidden sorrows appear.

I see death only stretching out its hand,
before the captive can find a way to escape.

The repetition of the negation particle *mā* and the exception particle *illā* creates rhythmic proportion and harmony in the verses, linking causes to effects. The qasr construction thus becomes charged with emotions of longing and nostalgia.

The foregoing examples suggest that al-Hussari not only imposed constraints upon himself in rhyme, but also imposed certain phenomena and stylistic patterns, as seen in repetition, interrogation, conditional constructions, and qasr, all of which create an internal music in his poetry that delights the ear.

b. Paronomasia (Jinās):

Arab linguists and rhetoricians devoted considerable attention to paronomasia because of its importance in shaping the literary text and revealing its suggestive meanings arising from the musical structures it creates, as well as its aesthetic functions. It is among the most widespread rhetorical devices used by poets, particularly in later periods, to demonstrate poetic ability through verbal play. Ibn al-Mu‘tazz defined *jinās* as similarity between words in the composition of their letters (Ibn al-Mu‘tazz, 1982, p. 25). Ibn al-Athīr defined it as identical wording with different meaning (Ibn al-Athīr, n.d., 1/246). The essence of *jinās* therefore lies in lexical similarity. It is a form of repetition that strengthens the tonal resonance of words (Mahdī Hilāl, 1980, p. 284), but differs from ordinary repetition because the homonymous expression differs semantically from its counterpart. Its importance arises from its effect on the sound dimension of poetry (Wellek & Warren, 1412 AH–1992, p. 199).

In light of the phonetic dimension, we shall examine *jinās* in al-Hussari, where we find that he carefully employed it and observed its appropriate contexts, creating rhythmic balance in the poetic verses in which it occurs.

1. The first homonymous expression occurs at the end of the first hemistich and the second at the end of the second hemistich; most examples are of the *muḍārī‘* type, as in the following (‘. al-Qayrawānī, 2009, p. 108):

A beloved who intensifies longing while he plays
is forbidden to my eyes when he departs.

He also says (Ibn Dihyah, n.d., p. 84):

I left you while longing and I were companions;
ask your messenger about me—how did he find me?
I kissed your letters out of the intensity of love,
the least of them, if counted, would amount to a thousand kisses.

2. The first homonymous expression occurs at the beginning of the first hemistich and the second at the beginning of the second hemistich, as in the following (‘. al-Qayrawānī, 2009, p. 109):

Gazelles that strike down lions with their beauty,
wandering creatures, except that they walk among us.

3. *Jinās* occurs in both the first and second hemistichs, as in the following (‘. al-Qayrawānī, 2009, p. 125):

When we fall ill, we console ourselves by remembering you;
would that our ailments were healed if only you could heal them.

Among them is the following (‘. al-Qayrawānī, 2009, p. 117):

I thirst, while the spring of tears is my watering place;
I have no goal except to circle around the watering place of Ḥawmal.

Jinās is extensively employed by al-Hussari and appears in multiple forms, creating rhythmic symmetry. Most examples place the first homonymous expression at the end of the first hemistich and the second at the end of the second hemistich. This suggests deliberate rather than arbitrary use, serving the rhythm and overall meaning of the poem (al-Jundī, 1954, p. 29).

Conclusion:

After a careful examination of al-Hussari's collection, it becomes clear that the art of luzūmiyyāt was not merely a form of obligatory sound patterning but an exceptional creative journey. Al-Hussari created a distinctive path combining mastery, depth, and craftsmanship.

He excelled in the art of luzūmiyyāt at the first three levels—commitment to one, two, or three sounds before the rhyme letter. His artistic ability did not stop there; he also created internal musical and rhetorical rhythms manifested in repetition, interrogation, conditional constructions, qasr, jinās, and other devices.

Although al-Hussari was influenced by the Blind Man of Ma'arrat al-Nu'mān, the pioneer of this art, who turned his Luzūmiyyāt into a domain of pessimism, isolation, and philosophical reflection on life, al-Hussari distinguished himself by giving his Luzūmiyyāt a different character. Through his religious background, he transformed them into a window onto optimism, composing Luzūmiyyāt on various poetic themes, including love, praise, and elegy. These works remain evidence that artistic and physical constraints alike may become fuel for creativity and a stimulus for releasing latent capacities.

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